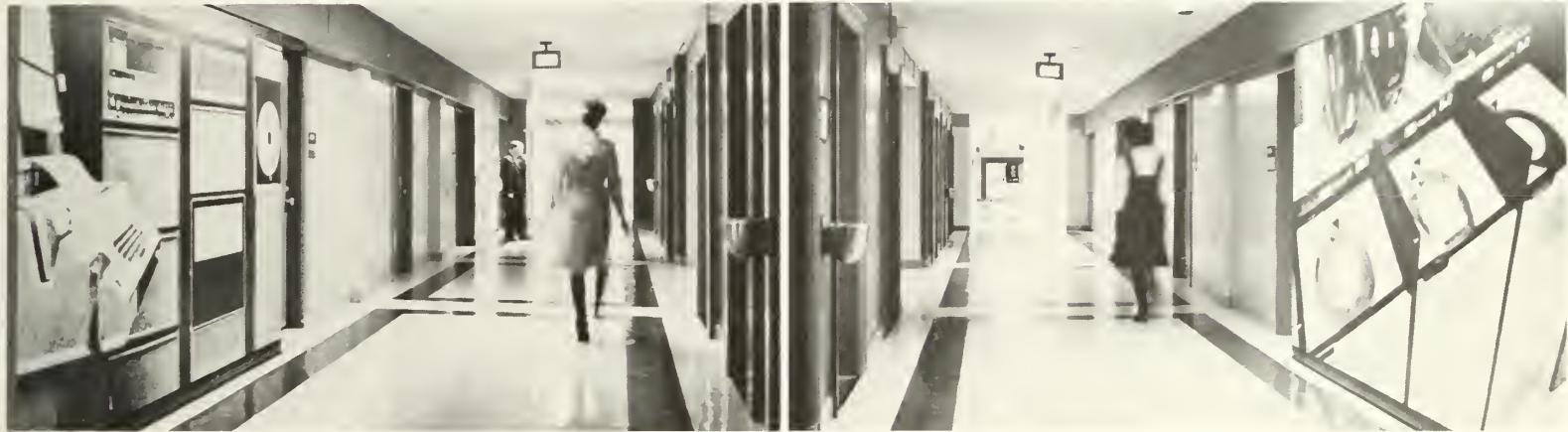


Federal Design Matters

Issue no. 14
April 1978

An exchange of information and ideas related to federal design

National Endowment for the Arts



Halls & Walls demonstration project becomes prototype for all public spaces in Main Veterans Administration Building

Halls & Walls: Solomon advocates quality interiors

"Better interior design is primarily your responsibility," Jay Solomon, administrator of the General Services Administration, told 275 federal officials in the Halls & Walls Seminar of the Federal Design Improvement Program.

"You will have the full support of GSA," Solomon assured representatives of some 25 federal agencies in opening remarks at the two-day conference in the Great Hall of the Justice Department. "But you—the space managers, interior design supervisors, directors of operations, procurement officers, building managers, building maintenance managers, and others here today—have more to do with the appearance of our buildings than any other individuals. I urge you to exercise this position of power."

"Recent studies say most emphatically that interior environment has a great effect on the efficiency of a worker and, more importantly, on the feelings of that individual," Solomon said, adding: "GSA has a big responsibility to provide an environment that not only serves the functional needs, but adds a positive factor to the quality of life."

In a presentation that traced the essential steps in a successful interior design project, New York architect and office designer Kenneth Walker said planning and programming are the most important aspects of interior design. Walker is president of Walker Group, (Continued on page 4.)



Assistant Secretary Elsa Porter welcomes panelists to Commerce. At her right is Louise W. Wiener.

Commerce: Design process for public spaces

At the request of the Commerce Department, the National Endowment's Federal Design Improvement Program has taken the first steps in what could become a model by which any federal agency could develop a rational interior-design process.

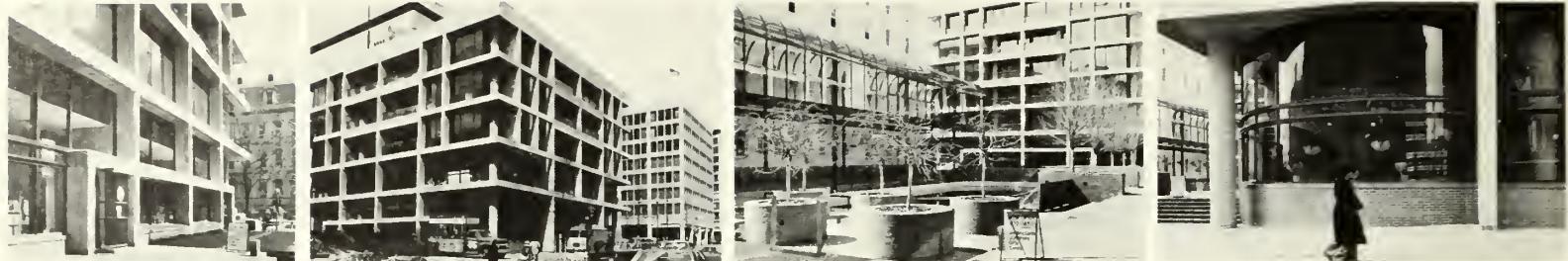
The process began with an examination of the main Commerce Building by a team of nationally recognized designers assembled by the coordinator of the Endowment's design information and education program, Nicholas Chaparos. After a briefing by a team of federal administrators under the direction of Louise W. Wiener, Commerce's special assistant to the Secretary for cultural resources, the panel of designers toured the halls, offices, conference rooms, lobbies, cafeteria, and the auditorium of the Beaux Arts style building. The panel's comments and recommendations have been incorpo-

rated into a report that proposes a three-stage restoration of the building to its original integrity. Commerce Department officials are currently reviewing the report.

In the view of the National Endowment's design improvement program, however, the process that led to these recommendations has merit in itself. It provides federal agencies a logical alternative to piecemeal renovation, done sporadically without consideration of whether it is compatible with what exists or what might be added in the future. By contrast, the process begun at Commerce provides a means of developing a long range plan based on deliberations both by objective professional consultants and agency representatives who will be responsible for day-to-day maintenance of results of major decisions.

Members of the design panel were Howard Brandston, a lighting designer, New York; David R. Dibner, architect, assistant commissioner for construction management of the Public Buildings Service, GSA; Barbara Graf, interior designer, Washington; Rudolph de Harak, exhibit and graphic designer, New York; Hugh Hardy, architect, New York; Walter Roth, deputy director, professional services division, GSA; Robert Smith, product designer, J.C. Penney Company, New York; Susana Torre, architect, New York, and Lella Vignelli, architect and exhibit designer, New York.

Howard T. Spicer, chief of the Commerce Department's Property and Building Management Division, conducted the tour of the building.



Views of the Federal Home Loan Bank Board building, the first new federal building designed for multiple use.

Law provides momentum toward 'living buildings'

Less than a decade ago few taxpayers would have thought of entering a federal building for any other purpose than picking up a form, buying stamps, or performing some other similar routine official function. Today it is possible in some cities, and soon it will become commonplace across the nation, to dine, view an art exhibit, or shop in a federal building.

There seems little question that the most important single stimulus for this trend toward lively diversity is the Public Buildings Cooperative Use Act, passed by Congress October 1, 1976. This legislation authorizes GSA to include in new and restored federal buildings a wide range of uses besides the offices, courtrooms, or laboratories where the official functions of the federal government are carried out. Typically, the new federal building tenants will be restaurants, shops, and other service firms operated in leased space. Mostly they will be establishments that attract people from the streets and serve needs of office workers. Some will remain open at night to inject life in city neighborhoods that die after civil servants leave.

The act also requires that GSA give priority to buildings of historic, architectural, or cultural significance in providing space for federal agencies.

Although the law has been on the books less than a year and a half, there are many signs of its influence on the way the federal government is using and reusing its vast real estate holdings. Consider these examples:

Plans for restoration of the old Washington, D.C., Post Office on Pennsylvania Avenue, are going through the many reviews required for any major environmental change in the capital's monumental area. The renovation of this turn-of-the-century landmark will open it up to the public by providing a restaurant in a spectacular atrium and a variety of first-floor shops. Refurbished offices on upper floors, some of them elegantly detailed, are expected to be occupied by the National Endowment for the Arts and other federal tenants.

The old Post Office in downtown St. Louis, protected from demolition during the 1960s by ardent preservationists, will undergo the same kind of renovation. Specialty shops and restaurants will occupy some of the

handsome first-floor spaces of this building, designed by 19th century federal architect Alfred B. Mullett in the ornate style of his Old Executive Office Building in Washington.

A few hardy Washingtonians skated last winter on a frozen pond that will be the focal point of a courtyard linking the new modern headquarters of the Federal Home Loan Bank Board and the 131-year-old Winder Building where President Lincoln followed the progress of Union forces during the Civil War. Though this complex was started before the Cooperative Use Act was passed, and notwithstanding the fact that the Bank Board building displaced some landmarks over the protest of preservationists, GSA regards this juxtaposition of the old and the new as adherence to the spirit of the act.

A custom house in New York, previously declared surplus, is scheduled to be renewed as an office building. GSA is considering acquisition of two historically significant buildings in Savannah and a railroad station in Nashville for reuse as federal offices and commercial space.

Provisions are being made for multiple use in the design of new federal office buildings in San Jose, Cal., and Springfield, Mass., Public Buildings Service Assistant Commissioner David R. Dibner said in an interview with *Federal Design Matters*.

Dibner and his Washington aides are looking for opportunities to integrate compatible non-governmental uses for interior courts, now underused or misused, in the Federal Triangle and the collection of red-brick buildings, including the Bureau of Printing and Engraving, at 14th and Independence known as the Auditor's Complex.

"This administration is committed to recycling and reusing downtown buildings in all our nation's cities," said Dibner, a Newark, N.J., architect whose job as PBS's assistant commissioner for construction management puts him in strategic position for carrying out the Cooperative Use Act. A policy that emphasizes reuse of sound, existing facilities, he said, can accomplish two objectives: stabilization of older, declining urban neighborhoods and the recapture of what some energy-conservation strategists call "inherent energy" in these buildings.

GSA's efforts to diversify the use of federal properties goes beyond renovation and the leasing of space to private firms. In a program called Living Buildings it is scheduling a broad range of events to enliven the court-

yards, corridors, and assembly areas of federal buildings. These have included performances by a musical group called the Violet Hill Swamp Donkeys in the Commerce Department cafeteria in Washington, exhibits by Chicano artists in Dallas, a "Know Your Soil" exhibit in Opelousa, La., and performances by Ukrainian dancers in Elkins, W. Va., to list just enough of those events to suggest their diversity.

Ideas for the Cooperative Use Act evolved from the work of panelists and staff of the Task Force on Federal Architecture, established in 1972 by the National Endowment for the Arts at the request of the White House. Studies coordinated by staff director Lois Craig and associate Bob Peck advocated adapting existing buildings for federal offices and relieving the sterile atmosphere found in many federal complexes by leasing street-level space for appropriate business activity. At the request of Tennessee Senator Howard Baker, a member of the task force, Senate Public Works Committee staff drafted legislation based on these ideas. Introduced in the Senate by former New York Senator James Buckley and sponsored in the House by Ronald "Bo" Ginn, representative from Georgia, the measure gained bipartisan support and endorsement by major public interest and professional organizations and was soon assured of easy passage.

Already the act has aroused the interest of some state governments, many of which have workplaces afflicted with visual monotony and bleak corridors. Responding to recommendations of a citizens' committee led by Jon Christensen, Oregon, a state attuned to the principles of reuse and recycling, passed its own cooperative-use act last year. Testifying in behalf of the measure, Oregon Director of General Services Lawrence Sprecher told the legislators: "Many of our present state-owned buildings are done in a sort of mortuary modern, with about as much liveliness as an abandoned cannery on a cold weather day."

An agreement between Oregon and the federal GSA regional office enhances prospects for attaining goals of both the federal and state laws. GSA officials agreed to notify Oregon officials of planned major relocations of federal activities. Both the federal agency and the state pledge to work together to see that buildings held worthy of preservation receive priority consideration by GSA in efforts to provide space for federal agencies.

The Avenue: Designers focus on plaza concept

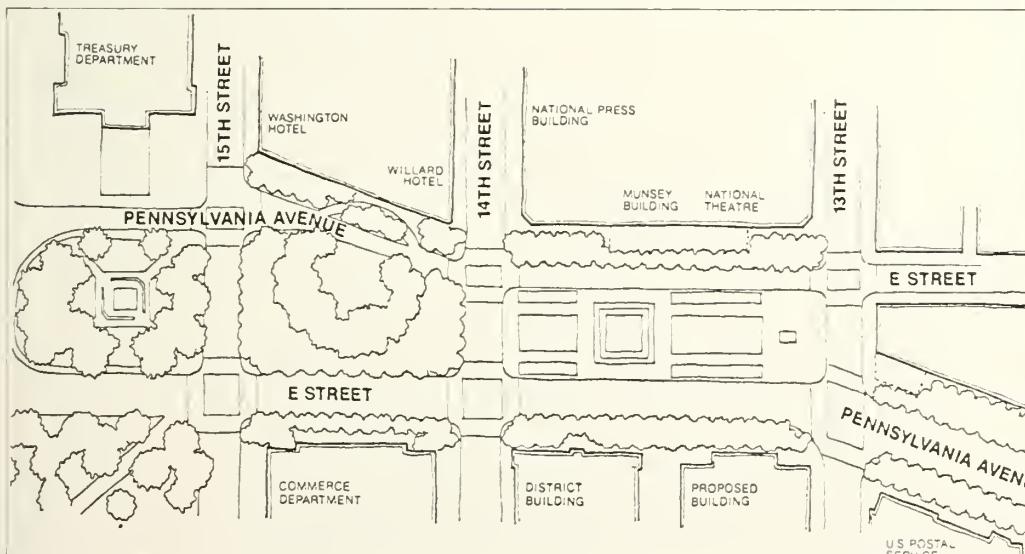
A diverse group of nationally recognized architects, planners, landscape architects, engineers, and artists is meeting monthly to develop a design for the western sector of Pennsylvania Avenue, a major element of the plan for revitalization of Washington's "grand axis" between the Capitol and the White House.

Meanwhile, 16 years of planning for upgrading of this ceremonial section of the street is beginning to bear fruit. In January the Justice Department gave title to the oft-threatened Willard Hotel to the Pennsylvania Avenue Development Corporation, which plans to lease it to a developer for restoration as a first-class hotel. About the same time, plans were announced for a spring groundbreaking for a privately financed office building next to the National Theater. Designed by architect Frank Schlesinger, it will have the National League of Cities as its major tenant.

The western sector project calls for the creation of two major public spaces—a plaza between 13th and 14th Streets and an expanded park area between 14th and 15th. Working under guidelines of the Corporation, the design team is seeking to eliminate potential major obstructions to the vista and to eliminate pedestrian and vehicular conflicts in the area.

The architectural and engineer members of the team include George Patton, Inc., in association with Venturi and Rauch and Jerome Lindsey, Inc., in joint venture with M. Paul Friedberg and partners. Henningson, Durham and Richardson, in association with Parametrics, Inc., are engineering consultants, and Raymond Grenald is lighting consultant.

Richard Serra, a sculptor of international rank, will create a work of art for the western sector. He was chosen for the commission by an Arts Endowment panel.



Reopening career exams for designers, illustrators

The Washington area office of the Civil Service Commission has reopened examinations for graphic designers, illustrators, and photographers. This exam, to be given through May 12, 1978, is for jobs at grades GS-5 (\$9959 per year) through GS-12 (\$21,883 per year) in the metropolitan Washington area only.

The portfolios and forms will be evaluated by panels of federal and private-sector professionals in each of the three fields.

Applications must be accompanied by appropriate supplemental forms and portfolios of fifteen to twenty 35-millimeter slides illustrating the applicant's work.

Among reasons listed by Commission representatives for failure of many applicants to qualify in earlier examinations were a) failure to demonstrate sufficient awareness of basic principles of design, analytical ability, and design sensitivity; and b) submissions that were poorly designed and prepared, including poorly written statements and slides of such poor quality that the work could not be evaluated properly.

The portfolio review, carried out in conjunction with the Federal Design Improvement Program of the Arts Endowment, was incorporated into the examination process in 1975. Application packages may be obtained from the Washington area office, Federal Job Information Center, 1900 E Street, N.W., Washington, D.C. 20415 (737-9616).



New graphic standards . . . The Energy Extension Service of the Department has adopted new graphic standards and logo (shown above). Both were designed by George Jadowski, a graphic designer for the department.

Federal Design Assembly to focus on team approach

The Fourth Federal Design Assembly, to be held September 21 and 22 in the Pension Building, Washington, D.C., will explore ways of integrating the design process into federal decision-making and policy-making.

The program will focus on the role of the agency team, the group of professionals whose functions, individually and collectively, determine the quality of design in any given agency. The sessions will highlight case studies that will demonstrate to Assembly participants how these professionals can work more effectively and more cooperatively with each other.

GSA Administrator Jay Solomon and Arts Endowment Chairman Livingston L. Biddle, Jr., will serve as co-chairmen of the Assembly.

Lectures, presentations, seminars, and discussions will deal with such subjects as mixed and adaptive use of buildings, landscape architecture, interiors, and visual communications.

Teams made up of these types of administrators will be invited to the assembly:

Assistant secretaries for administration (or their equivalent), chief administrative officers, building managers, space managers, chief editors, graphic design supervisors, procurement officers, architects, printing officers, landscape architects, public affairs officers, interior designers, engineers, and historic preservation officers.

The Assembly will provide the conferees with an extra dividend: an opportunity to examine the vast halls and handsome details of the Pension Building, which a committee of nationally recognized citizens is seeking to have designated as a National Museum of Building Arts.

The next issue of *Design Matters* will provide details about the Federal Design Assembly, including program, schedules, speakers, special events, tours, and exhibits.



Jay Solomon and Livingston Biddle

Halls & Walls—continued

Inc., which carried out a model redesign of a barren corridor in the Veterans Administration Building in preparation for the seminar. The redesign had been requested by VA's Robert Vaughn.

In his slide-illustrated presentation Walker stressed the need for early assignment of responsibility for each phase of the project; for setting specific dates for completion of each step; for carefully determining pedestrian flows; for understanding the client-agency's adjacencies (Who talks with whom and where does the paper flow?), and for making accurate projections of personnel (How many people will occupy the space over a three-, five-, or ten-year period?).

Furthermore, said Walker, the designer must understand the concept of territoriality—the need each building occupant has for some specific space he can identify with—and how to define territoriality in ways that will satisfy this need. No longer, he said, is lack of choice of furniture a barrier to design excellence. "There is absolute open-ended diversity to furniture and equipment you can get [from GSA]."

Recent experiments with lighting, Walker said, have shown that energy-conservation measures can be carried out without sacrifice of adequate lighting of work spaces. Graphics, "which can make or break a space," ought to be an integral part of the planning process, he added.

A panel of GSA administrators and private designers, moderated by Jerome H. Perlmutter, coordinator of federal graphics for the National Endowment for the Arts, responded to points made by Walker and to questions from the audience. Questions ranged from those to do with broad policy to those referring to specific projects.

Replying to a policy question, David R. Dibner, assistant commissioner for construction management, said: "I look at my area in GSA as a large consulting firm. Our clients are you: NASA, NIH, and the other agencies. . . . Our effort is to be more responsive."

The panelists were unable to agree on whether measurement is necessary in assessing the performance of a building or the redesign of an interior. Most concurred in an assertion that such factors as space conservation, ease of maintenance, the cost of relocating furniture and equipment and the use of energy can be measured. There was no clear consensus, however, over whether some sophisticated method of correlating design excellence and productivity increases must be found to bring about wholehearted commitment by administrators to rigorous design standards.

Responding to criticism that GSA has been overly rigid in carrying out its role as overseer of the federal government's physical plant, Rick Hendricks, chief of GSA's Space and Research Branch, said the agency has made a 180-degree turn in



More than 275 federal officials, representing 28 agencies, attended Halls and Walls.

many of its policies. He added: "GSA the policeman should be gone: GSA the clearinghouse for services and information should exist."

On the seminar's second day, a team of interior designers, architects, and behavioral researchers described an unusual evolution of a master plan for the renovation and expansion of Building 13, a nondescript structure on the reservation of the National Institutes of Health at Bethesda, Md., in the Washington suburbs. The 200,000 square feet of space in Building 13 is used for shops, a laundry, laboratories, warehousing, and offices. Called Stalag 13 by some of its occupants, the building is crowded, dimly lit, has inadequate heating and cooling equipment, is hard to maintain, and is serviced by freight elevators. It offered a rigorous test to the design team.

The master plan was preceded by an innovative pre-programming survey in which the ideas, wishes, and needs of NIH branch managers and agency employees were sought through interviews, questionnaires, and responses to presentations. Representatives of Design Concepts, Inc., of Alexandria, Va., which conducted the survey, also recorded on-site observations made in prolonged visits to Building 13.

The insights gathered by these researchers, supervised by Sandra H. Williams, president of Design Concepts, and Cornell University psychologist Edward R. Ostrander, were reflected in the master plan prepared by architects of RTKL Associates and the interior design firm, Brown and Craig, Inc., both of Baltimore.

The team's evaluation—in effect, a statement of how the building is expected to function after the renovation—will be the basis for a post-construction evaluation NIH intends to carry out. Al Perkins, chief of the NIH Engineering Design Branch, and Charles Blumberg, the branch's special assistant for interior design, who were respon-



Al Perkins talked about user needs in Building 13.



Charles Blumberg, left, talks with a participant.

sible for launching this pioneering step in ascertaining user needs, described the experiment and answered questions about it.

In summarizing the proceedings, Nicholas Chaparos, director of the seminar, reminded members of the audience, mostly middle managers, that it was their responsibility to convey the messages of the Halls & Walls speakers and panelists to their superiors through memos and in face-to-face consultation. This, he suggested, would be an effective way to institutionalize sound design concepts throughout the federal government.

USIA is now ICA and needs letterheads in 250 languages

In government or business, a change of name requires a change of letterhead.

In the case of the International Communication Agency, which until April 1 was the United States Information Agency, the change of name will require more than 250 new letterheads—one in each of the languages of the places in which the agency has foreign posts.

So for the next few months, ICA's newly appointed special design director Jack Masey and his deputy, Ray Komai, will be designing letterheads in Japanese, Persian, Hindi, and scores of other languages. They have already completed designs of letterheads for the Washington headquarters and the English language letterheads to be used by ICA's American Cultural Centers and its personnel at U.S. embassies.

For these, the main design problem was to communicate the fact that the new agency is part of the United States Government. Otherwise, the International Communication Agency might be taken for anything from a division of the United Nations to a Dutch multinational corporation. The designers' solution: Buttress the name graphically with the Great Seal of the United States and make clear the agency's ties with this nation with a line reading: "The United States of America," a phrase usually reserved for official government documents or the fuselage of Air Force One.

Masey and Komai readily concede that the letterhead is not clever or visually compelling. It was not intended to be. But it is in keeping with their design philosophy, expressed this way by Masey:

"Comprehensibility is what's important. If design gets in the way of that there is something wrong with design. It should serve rather than dominate the transmission of ideas."

Both designers have a broad range of experience in diverse fields. While detailed by USIA to the American Revolution Bicentennial Administration, where he was director of design and exhibitions, Masey designed two major Bicentennial exhibitions. Earlier, while serving with USIA, he helped direct the design of the U.S. pavilions at international expositions in Osaka and Montreal. Before entering the government he was an artist for *Architectural Forum* and a member of the staff of a New York design firm.

In 15 years with USIA, Komai has completed tours of duty in Japan, where he was construction coordinator for the U.S. Osaka pavilion, and in India and Vienna. Before joining the agency in 1963, he was a designer in New York City for 19 years. During that time he was director of art or design or both for CBS, *Architectural Forum* and *Art In America*.

Masey and Komai will soon undertake an evaluation of signage in the Washington headquarters and of the many forms the agency uses, including those used for cables, messages for overseas mail pouches, and inter-office communications. They do not, however, plan an agency-wide overhaul of the scores of periodicals ICA publishes and distributes around the world.

"We want to perpetuate the heterogeneity

of existing publications," Masey told *Federal Design Matters*. "There are wide differences among these publications and we say: 'Vive la difference!'"



Jack Masey, left, and Ray Komai.

Design Conferences

Stanford Conference . . . Graphic, industrial, and interior designers will share the platform with a screen writer and a codesigner of the world's first man-powered aircraft at a Stanford University conference July 27 through 29. The sponsor is the continuing education program of the Stanford University Alumni Association.

To pre-register or get more information about the conference, write Marion Player, Stanford University Alumni Association, Bowman Alumni House, Stanford, Calif., 94305.

Aspen Conference . . . Participants in the 1978 International Design Conference at Aspen, Colo., June 11 through 16, include Charles and Ray Eames; James Fowler, a zoologist and designer of animal habitats; Helena Hernmarck, designer and weaver of tapestries; Inger McCabe Elliott, designer and photographer; Dr. Philip Morrison, an MIT astrophysicist; Bill N. Lacy, president, American Academy in Rome, and former director, Architecture + Environmental Arts Program, Arts Endowment; Ann Blocker, management consultant; architect Moshe Safdie; fashion designer Harriet Selwyn, and illustrator Paul Davis. For additional information write Elaine Gandel, Herman Miller, Inc., 600 Madison Avenue, New York, N.Y. 10022.

Industrial Graphics Conference . . . More than 4,000 representatives of every field of graphic communications are expected to attend the Industrial Graphics International seminar, art exhibit, and trade show June 28 through 30 at the Shoreham Americana Hotel in Washington, D.C. Further information about the event is available from Bob Harrar or Mike Pomponio, National Trade Productions, Inc., 9301 Annapolis Road, Suite 104, Lanham, Md. 20801 (301) 459-1815.

Rules and Regulations

This section of the *FEDERAL REGISTER* contains regulations, notices, and other material of interest to the public. It is issued weekly and is divided into three parts: Part I, Rules and Regulations; Part II, Notices; and Part III, Other Information.

Part I: Rules and Regulations

The rules and regulations in this section are organized by subject matter. Each rule or regulation is preceded by a brief description of its purpose and scope. The rules and regulations are intended to provide clear and concise guidance to the public on how to comply with the requirements of the law.

Part II: Notices

The notices in this section are organized by subject matter. They provide information on upcoming events, such as hearings, meetings, and conferences, as well as other information related to the agency's operations.

Part III: Other Information

The other information in this section includes general notices, such as notices of proposed rulemaking, notices of final rulemaking, and notices of proposed legislation.

These redesigned pages are from *The Federal Register*, which has joined the growing list of government publications to be set on GPO's Linotronic.



Bob Schulman

Design briefs

Federal Design Council . . . Bob Schulman, graphics coordinator of the National Aeronautics and Space Administration, was elected 1978 president of the Federal Design Council, succeeding David Hausmann. Other officers are Elaine Hamilton, exhibit designer, National Institutes of Health, first vice president; Amy Millen, publications editor, Comptroller of the Currency, second vice president; Marian Osher, secretary, and Marilyn Ugiansky, treasurer. Ms. Osher and Ms. Ugiansky are graphics designers at the National Bureau of Standards.

At a recent meeting, the Council presented its new Performance Award to Richard Lopez, Jr., New York designer, and Charles R. Gailis, NIH designer, for their contributions to government design during 1977.

Phototypesetting, anyone? . . . *Everything You Always Wanted to Know About In-Plant Photo-typesetting in Less Than One Hour*, an illustrated book written in layman's language by Professor Michael Kelper of Rochester Institute of Technology, is available free from Compugraphic Corporation, Wilmington, Mass. 01887.

New Deputy Public Printer . . . Samuel L. Saylor, Jr., a 27-year veteran of the Government Printing Office and Production Manager since August 1975, has been named Deputy Public Printer. Saylor came to GPO in September 1949 as a cylinder pressman and rose steadily through the production ranks. He is a graduate of the Printing Industries of America Executive Development Program and the Civil Service Commission's Federal Executive Institute.

Two new technical reports . . . GPO Technical Report No. 14, "Litho Plates," has been published. Technical Report No. 15, "Waste Disposal and Recycling," is now being printed. A limited number of copies can be obtained from the Quality Control and Technical Department. Telephone: (202) 275-2873.

GSA exhibit hall . . . The General Services Administration has turned the block-long lobby of its central office in Washington into an exhibit hall that is open to the public. The displays are part of the agency's "Living Buildings" program.

Flower arrangements by GSA employees and Easter art by employees' children will be

on display during April. Winning entries in a GSA employee photography contest will be displayed in May. An exhibit of models, drawings, and paintings—representations of some of the 95 artworks GSA has commissioned for federal buildings under its art-in-architecture program—opened the exhibit area in January.

Federal graphics in Print . . . "There can be little doubt now that federal graphics have come a long way since the First Design Assembly dared introduce the subject, and it can be expected that the future will bring even more good design as more agencies submit to having their graphics upgraded." An article in the November-December 1977 issue of *Print* magazine reached this conclusion after an extensive appraisal of the Federal Graphics Improvement Program. The illustrated article includes a case study of the redesigned NASA graphics program.

Paper sizes . . . The Congressional Joint Committee on Printing has appointed an ad hoc committee to review a proposal for making an 8½-by-11 sheet the standard size for office paperwork and publications in the federal government. This would conform to the standard size in business and industry. The current government standard is 8 by 10½.

The chairman of the special committee is Denver Dickerson, staff director of the Joint Committee. Milan Boryan, the Joint Committee's inspector of paper and materials, is also a member.

Other members are John Doherty, printing officer, Commerce Department; Edward Graminski, National Bureau of Standards; Philip J. Markette, Jr., chairman of the production, planning and scheduling committee of the Government Printing Office; Dr. Elbert R. Materazzi, manager of GPO's quality control and technical department; William C. Petrie, and Carl Scheerer, both of the National Archives and Records Service, and William K. Wilson, retired, National Bureau of Standards.

National Endowment
for the Arts
Washington, D.C.
20506

Official Business



The Blizzard of '78 temporarily forced participants at the RISD Graphic Studio Seminar to hold a motel-room session. More than 25 agencies sent participants to the seminar.

Air Force design standards . . . As the first step in its development of a comprehensive program for design improvement at its bases throughout the world, the Air Force has awarded contracts for design manuals for signage systems and interiors.

Air Force staff architect William A. Brown, Sr., said the manuals, to be used by base civil engineers and contract designers, will contain performance criteria rather than cook book solutions. The signage manual will include guidance for interior and exterior signs ranging from traffic control devices to identification for buildings and rooms. Model signage systems will be developed for several bases to highlight and validate the program.

Additional information can be obtained from Brown or from James Enloe, HQ USAF/Prees, (202) 767-4264.

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